Interviewer

I'm going to move into the first section about the training and sharing of teaching materials. So how did you learn to teach undergraduates with primary sources?

Respondent

Um, I haven't, not, not any formal training so I guess obviously as an... probably as a postgraduate student so doing my MA, I did that atBirkbeck, University of London, and the teachers there encouraged us to use primary material which wasn't something I had done as an undergrad very much apart from... obviously I teach film and so film could be considered a primary material but I know you're excluding that approach because that's normal that's part of everyday teaching experience, but otherwise we weren't really encouraged to think about the types of, you know, archival material that I use in my research now. And so it was at postgraduate MA level that the teachers were teaching us using more primary material and also you know arranging archive visits and things like that, that I started to become aware okay this is a different approach to studying film history from the way that I used as an undergrad. And so I guess you just informally pick up the kinds of techniques that have been used for you to teach you and then obviously on my PhD I incorporated a lot of primary research and learned a lot about how to use them and the sorts of debates that come about, when you're using them. And, of course, just the sorts of resources that are or aren't available. And then when I came here to Southampton...well there's various things - so this module X (name of module) pre-existed me coming. Y(name) my colleague who's also a kind of film historian and takes a similar approach in their research to my own approach, already had this and has particularly an assessment that encourages second year students to really embrace primary research. So I was, you know, I'm sure that was partly why I got hired because I'd be able to teach, it was in keeping with my research, and then the A(module name) module that I also sent you. And similarly, that's obviously a research-led module very much based on my research expertise and so, given my research, incorporates primary materials a lot. It's sort of a natural thing that you would incorporate some of those into it. I guess the PGCAP (Postgraduate Certificate in Academic Practice) training that I took when I started does/might/ sort of encourage you to do things for example, think about different teaching methods and more interactive classroom methods rather than lecture. You know one way model, but they're encouraging you to do various interactions and things like that, and primary objects can be one way to sort of do some of that.

Interviewer

So you would say the initial approach was informal and then you had some training, later on?

Respondent

Maybe yes, yeah but even then I think the PGCAP doesn't, because that's designed for all different subjects it's not targeted even at humanities, let alone, film, my discipline. The points they make tend to be very broad. They're of course applicable to everyone, but they don't drill down to that level. So in some extents it's me interpreting the types of comments they would say about making the classroom more interactive, for example, and I think okay one way I can do that is introduced primary materials into the classroom.

Interviewer

So, do you receive support of any sort of like informal mentoring, or instruction from anyone else within film department or...?

Respondent

I guess my colleagues who have similar research interests and similar research methods have, you know, encouraged that. So both Y (person name) who is convenor for that module and C(person name) who was my mentor for the PGCAP process and they’ve now become head of department (they weren’t the head of department originally) but they both do similar things in their research and then have encouraged...So Z has a module that kind of incorporates primary material and I know they bring in, I observed one of their classes and they brings in some objects related to Ben Hur. Ben Hur is a storey that's been repeatedly adapted and has often been used for, you know, commercial purposes as well so they’ve got lots of different examples of material that relates to Ben Hur. Likewise the Titanic, they kind of brings some of those objects into class together to give the students an object lesson and, you know, that tactile interaction and also their modules about thinking about What do original artefacts mean? What's our connection to something different from, you know...? And how cinema might fit into that where it's kind of an ephemeral or intangible art form compared to other art forms so getting you to think about some of the concepts at work when you're thinking about cinema.

Interviewer

Do you use any ideas, sources or other any sort of resources that you receive from others in your, in your own teaching?

Respondent

I'm not sure what you mean by…

Interviewer

It could be sources so things that someone else has developed and you just you just

Respondent

Oh, I see like a kind of workbook or something like that?

Interviewer

Like ideas collection of sources or any instructional resource.

Respondent

No, not something that's presented like "Okay here's a teaching resource." I know. I mean I guess I would associate that with like A level teachers. It might be something we would produce to kind of distribute to A level teachers for example. No, it's generally derived from our research I would say so we find the things ourselves. Obviously there's an archive, you know, there may be some form of archive or the library or an online digital resource where they're collected but they're just presented as an archive and we're interpreting or selecting from them, not something that's been selected. I mean again the BFI for example does have materials like that but they'll probably be more targeted at, you know, primary/ secondary schools or at A level students rather than at our level where our own research is the primary thing informing the teaching,

Interviewer

And vice versa. Do you share any of your ideas and materials with others?

Respondent

Not formally at the moment. No, I think it would be something... I'm the A (name) tutor as well so it's the sort of thing you think "Okay this would be a good way to disseminate our research more broadly and therefore in terms of outreach and engagement might be quite helpful. It's a good way to kind of improve our admissions process but also to share our research and, you know, to have a number of different impacts in the world, but at the moment, not really not formally no, I mean we might tweet occasionally."

Interviewer

Is there a particular reason why you're not sharing it?

Respondent

Um…

I guess there's no formal structure for doing that. There's not a precedent for it or a pattern. So it would be figuring out... And of course time, you know, that's our primary attention is our teaching and then the other and our research and so that's quite a way down the list in terms of priority and time availability to do something like that.

Interviewer

Okay, that's good. Thank you. So I'm just going to move into course design. So you sent us two examples. Is there one of the courses that you would like to explain a little bit more about and I'm looking at in terms of...um, if you can actually explain a little bit more about the course? In terms of what we have specific. Like aims in terms of pedagogy, why you develop it, and if it's something you've already taught before? How does it change over time? So I don't know which one do you want to...?

Respondent

I mean it's probably better to discuss this one because that's entirely my module whereas that one pre-existed my involvement and I'm still just a contributor I'm not convener on that one. We can talk about that one as well in some respects. I guess, obviously, this one's primarily about research-led teaching so it's about my own research findings and especially at the highest level it's about film as discipline. Academic discipline has been focused in particular ways on great artworks, on film as an art form generally, and especially on particular types of films and that animation generally was not part of that curriculum, was not part of discussion because of assumptions about it being childish and juvenile. So I guess the very highest level aim of that one is to re-insert animation as an important part of film history, and to make the students aware of that. So it's typically not something... I mean they would have come across it in the first year now because I teach in the first year as well but traditionally as part of the film studies discipline you would not have come across very much, if any, animation. Certainly in my undergraduate, it was not any part of it. So that's part of my research is to re-insert animation into that history and then within the curriculum for film studies to re-insert it and say "This is an important part of film history". And then of course in the present day digital techniques mean the boundaries between what is and isn't animation are blurring so that's an important contemporary context for why the longer history needs to be recognised. And so yes that's the very high level aim of the module. Sorry what were your other questions?

Interviewer

So well, why have you... Well, pedagogical aims, which you kind of covered, and why you develop it, which is to kind of explain already in terms of reintroducing animation into a curriculum, yep make people aware, and if... so this is a second year module...

Respondent

Second and third year actually. I've sent you the second year one but it's dual coded. It's primarily in the same is basically the same module, the assessments are varied in order to adjust for second and third year, and we run separate seminars, so the third year is at a third year level.

Interviewer

So it's the same code but across two years?

Respondent

Yeah. So, so this Z (name of module) is the third year module. Most of the contents are the same - the lectures and the screenings and the core readings and so on but the third years need to be pushed a little bit harder. Yeah, but, but the majority of students are on the second year recess(?) it's the first opportunity they've had to take it so we'll typically get 40 students from the second year and 10 from the third year just because most 3rd years have already taken the module.

Interviewer

How long this been running for?

Respondent

Since 2016-17 academic year so I mean it was, you know, it was the reason why I was hired is... That's what you present at the interview and then in the first year I was asked to design the module and then delivered it in my second year, and then it's run every year since then.

Interviewer

Is there been any change into the, I don't know, have you changed slightly the way that you've been teaching the module?

Respondent

Um, a bit yes. I mean one of the things relevant to this discussion is... I had presentations as one of the assessments, group presentations, which can be valuable. Of course they teach the students a number of transferable skills and, and part of it was to go out and conduct some research and find out something new. But there was a practical problem that I had far more students than I expected so I was eating up a lot of seminar time to have these presentations, which obviously were or varied quality so your sort of, you know, it was good for the students doing the presentation but the other students in the class maybe weren't getting enough from that process. So I changed it to be, for the second years to be an academic poster, which is quite common I think in scientific subjects but pretty new for humanities. So it seemed like a good, good project in a number of ways because it avoided that difficulty of presentation but it's still a different assessment method from essays. It's kind of obviously testing some different skills in terms of visual communication and creativity as well as the types of organisation and structuring and research that you get from other assessments as well. But it's especially focused on trying to do some kind of more empirical practical research into the topic, and obviously, using primary materials of some kind, to do that.

Respondent

Umm, so they, they're invited either to look into the economic background of a particular film, or the technological background of the film, and encourage them to think about, you know, the industry... and then different types of sources that might tell them that, so rather than going to the traditional academic secondary sources which they can trust because they've been written thoroughly but learning the skills to be able to look at, you know, whether it's trade press, discussing you know the financial aspects of production, or, you know other kinds of trade press for computer animation for example. So although obviously they're not computer science students they're not intending to become computer animators but to be able to read those as primary sources and understand the kinds of discourse that are used within, you know, a computer science journal to describe what's happening on that computer animated film or something like that, which is a challenge because that's not something they've normally done but you try and encourage them to realise that there's more than just the things that are in the film section PN or whatever that's in the library! It's like "Go to the other floor and go to a different section!" And also look at like then look at those materials they're looking at them in quite a different way from the way a computer scientist or a mathematician might be looking at those same journal articles, where they'll be looking for techniques or algorithms or something like that. Our students will be looking for "What are the aims of these? What's the underlying implications of the approach being taken by a, you know, a new computer scientific development that then impacts the types of films they're watching on the screen?" So that assessment developed partly out of the practical need to do something different from presentations while also wanting to do something other than just a traditional essay, where the students... They obviously spend a lot of time watching films and talking about films and they're good at that. And that's a big part of you know what we do but it's good to push them to think, and then to reintegrate that type of research into how do you look at this film differently once you understand how it was made and not just from a, you know, DVD extra that is marketing material and wants to sell a film in particular ways but also, you know, when you go back to this discussion in other sources, how does that influence your understanding of what's happening on screen.

Interviewer

And we need to think!

Respondent

Yeah, I think it's a, you know, it's, it's something, the students don't do very much necessarily in film studies but it's something that they should get to grips with especially nowadays where the disciplinary boundaries break down a bit and you think well actually you do need to become a bit of a computer scientist to understand this stuff, you do need to sort of think about something else apart from what's on the screen directly.

Interviewer

Thank you. So you explained a little bit how you incorporated primary sources a little bit.

Respondent

Yeah

Interviewer

Is there anything else you want to add or if you want to look at particular examples?

Respondent

I mean, the other thing we have done on this one is

like a... the first week’s about cell animation so traditional Disney style animation where its drawn and then transferred on to transparent cells, I don't know if you know anything about animation history. So I have some of those cells that I hand round class so they can get that kind of interaction with it because I think it's something that's not necessarily that easy to describe what it is if the students aren't aware especially nowadays if they've grown up with computer animated films, they just think everything's been done on a computer and they don't really recognise the physical, material history that's involved in that earlier period. So having those cells for example to hand around class and let them look at gives them a different way of understanding the topic because you can you know you have a few and you can flick through them and understand how they fit together and the way the technology works in a way that a description on the screen or in a lecture may help them understand but they get a different you know different learning method to have that object in front of them. So that's something that I quite liked doing. We don't do lots of it I mean the primary teaching methods are, you know, a lecture, their reading, seminar discussion, but having some of those sorts of, you know, incorporation of objects into the classroom as well. Yeah, can be can be helpful and it's certainly something that I think works quite well. The students... certainly the students like it and it gives them an engagement, whether they really really learn something from it, is perhaps more of a question. But, you know, it seems like it's a memorable thing. You know it's a tangible thing that they, they can engage with and makes them think about it differently so it's something I'm probably interested to do more off, but obviously there are restrictions on what we can do. And what's available, and so on.

Interviewer

So you explained a little bit... And the next question is mainly "Why did you decide to incorporate primary sources in the course in this way?” So you explained a little bit about their handling, that probably they don't normally do? And its the extra bit. What about the others? The other ways that you use primary sources?

Respondent

Yeah. I mean obviously it's... some of it’s the fact that animation's been so long ignored that there basically isn't a vast array of material secondary material available. I mean obviously it's growing every year, I'm contributing to it and lots of other people. But if you're trying to do a reading list some subjects there just isn't very much whether it's contemporary computer animation... obviously it's a very new subject so there's not vast numbers of books about this topic that explain it. But even the older history, it's just been to a large extent ignored so you don't have a well-established curriculum of secondary texts and classroom textbooks and model examples that exist. So you have to start from scratch and go back to the original stuff. So that would be one reason just necessity of what material we have. And that's certainly the case with like on the computer animation week and the reading. There just wasn't very many so we've got one kind of more conventional academic journal article, but then this one's yeah from from the SIGGRAPH computer graphics journal so it could be considered a primary source and have to encourage the students to think differently about it because you can't trust it on face value you have to think about who's writing this, when were they writing it, why were they writing it in a way that an academic journal is not the same necessity to ask those kind of questions that you do have a primary source. And that is in part... I mean there's other items listed here but it's partly just this sort of limited number of sources available and I mean there are more each year being added. But also, it is that sense of well this is how I came across this subject and how I write my research and you want the students to start recognising that and to do that themselves.

And that's, I mean on the other module, the X(module name), that's definitely the case that the same principles apply, partly it's necessity but it's also encouraging students to realise the potential for them to become researchers, to become historians, rather than just consumers of pre-existing material. It's like "Look there's so much out there. You can go find out for yourself with this material" and that's quite exciting I think for the students and gives them a greater sense of ownership of the subject so encourages their enthusiasm and, of course, a small number of them may go on to become, you know, academic researches and produce work that is original.

Interviewer

So you mentioned some of the challenges in terms of material being available out there. Do you have any other challenges when incorporating primary sources in the module?

Respondent

I guess that well different, different challenges... obviously if it's physical artefacts like I said I bought some animations so I paid for them myself because it was, I mean, I just pulled them off the website. I guess I could have asked if someone would pay for them but you know budgets are always tight and you kind of, you just choose that. You think well I'll just do that and I think that's what Z(name) does with the Ben Hur example he's got. They're not that expensive and you have that personal engagement with it so it's fine, you kind of... so there's not a clear budget available to..., you know, you can write to the library and say, I need this new academic book. And that's a very clearly established process whereby, and everyone accepts we need to keep the library up to date. We have a library rep, we send them a list of new reading that's been published in the past year. That will appear I can add it to the reading list, you know, that's of course one of the great values of being at the university, and it has the budget set aside for that process. There isn't really an equivalent process for getting classroom materials. I mean it's not, it's not archival material that's of historic importance that we would say okay we're going to buy this collection or we're going to start investing in doing this. It's sort of semi disposable because you wouldn't hand around really valuable things around the classroom, but it is primary material so it's like well what, how does how does that sit within... So you'd have to make a special request each time. You'd have to say, “Can I buy this item off eBay or something for example to use in the classroom.” So, for those physical artefacts, it's just, I guess the system just doesn't encourage you to do that because it's a special request, and it's not, you know, you have to have that enthusiasm yourself and do it, which is fine I mean I, not every module would require or benefit from that type of thing. But um..., yeah, and also, well, yeah, so that that's the kind of, it's an unusual request I guess and therefore it's going to depend upon your own enthusiasm and willingness to go and find the objects to either pay for it yourself if it's low cost I mean they're only £10 or £20 so you just sort of... fine. Or put in a special request to get a budget and all the...but you know the bureaucracy attached with doing that...! I mean if you buy stuff like that... we did buy some other things we did it also for the... It was primarily for admissions for the open day but we bought lots of like films and a projector and some other artefacts, which are, you know, again, primary materials of different kind, primarily for display on the open days but also they could be used in teaching in future years, cos you think again it's the same thing, it's that object lesson and sort of tangible interaction with this history that, especially nowadays, where everything's digital, the students less and less have that realisation of the material history. But it was quite a bother to buy all that stuff you know you had to, and then I got told off for buying stuff off eBay because it's not an authorised supplier. And I can understand that obviously there's a... as an organisation we can't... There's the danger that someone could set up their own eBay shop and be buying stuff from themselves and using this as a way to... and not those kind... of course there has to be some checks and balances about this stuff, but on the other hand this stuff's not, it's not something you can buy from an authorised supplier. So, the kind of checks and bureaucracy that kind of poses a challenge for it and again that for other things like books there's clearly an established process whereby, I mean, I've had it before where you say well this DVDs quite rare and it's only available Amazon but the library have their process for purchasing DVDs and books and ...

Interviewer

It's an established...

Respondent

Yeah, it's an established workflow for dealing with those kind of situations but for objects of various kinds which might be useful I'm not aware of a process if there is one and it, it puts a lot of pressure on the individual lecturer to go the extra mile if they think it's really important but you're going to be discouraged unless you really want.

So that might be one thing. I mean, there is the... it's more of the case with the X(module name). A lot of these resources are now digital. In the past we had microfilms here so a lot of the early materials kind of newspapers, print material... We have... I mean we do still have the microfilms here for example but that's becoming increasingly outmoded. It's a bit of a battle whether we decide to keep pushing the students to come in and physically look at microfilm, which is a kind of odd thing because it's not the original original, it's not the newspapers or the magazines in print that they get that direct interaction, it's just an old interim technology to get this. Or then there's new scan, obviously, more and more of it's being scanned and made available digitally. But that's a very...That's very mixed what, what we have access to because some of its commercial and what we can get subscriptions to, and then there's stuff that's been done, you know, open access but then that can be quite varied what the, you know, what the interface is, how reliable it is things like that. So you kind of have a) we get told we're not, we're not able to subscribe to that service because it's very costly. And again you have to, you'd have to go to a lot of effort to find all the people in the organisation who might find it useful. And, and make a case for the cost and or then those open source things just the students... they're still quite removed from it... in one sense it's a primary resource... I don't know, have you come across the Media History Digital Library?

Interviewer

Yep

Respondent

Obviously that that's a fantastic resource in many ways and I've used it lots in my research, but the students...it does, you know, interpolate that material for students so their sense of it being primary material, if they haven't had that training of looking at microfilm or looking at the original paper ones, they don't necessarily understand what it is they're looking at. I think it's increasingly a challenge I think those digital sources make it much more accessible and much easier to integrate primary material into the classroom in one sense but in another sense they get denied that sense of what it is. Y (name) and I know because we've spent hours in the British Library looking through actual books or actual newspapers and so when we see these digital sources we conceptually know what it is but also appreciate the convenience and the speed and then, you know, whereas trying to train the students to take advantage of the benefit of having this vast amount of material available that they can look at very quickly. Whereas we would have had spent five hours to find five entries, then all of a sudden you can find 100 entries in an hour, but they don't conceptually understand what that is. Yeah, so that that still poses a bit of a problem. I mean that's not really about availability, your question was about availability that's more of a conceptual challenge.

Interviewer

The challenges that you are facing incorporating, so that is actually a challenge in terms... Obviously, again, it could be a challenge in terms of explaining actually what it is.

Respondent

I think maybe what it is is that, that's why having those objects, having some actual original art that, you know, artefacts or print material that you could do exercises on so the students get that conceptual sense, and then when you introduce the digital versions they appreciate what they are, but get the benefit from having this huge access and obviously you don't have problems about, you know, preserving the items and access and things like that. So the two points I was making probably are linked, that having some artefacts in class allows them to understand what it is and then the digital access allows them the convenience and that kind of thing. Once they've got the concept.

Interviewer

Are you trying to...so do your normal incorporate primary sources in the same way in all the courses where you're teaching? So you have... you said that this module runs ? 3rd Year and you're teaching a first year module.

Respondent

Yeah.

Interviewer

And then you're also working on... not the convener but also working on different modules that you have not created but it was pre-existing and you're just contributing. So are you trying to incorporate primary sources across all the modules where you've been involved in the same way?

Respondent

No, er, I think there is probably a bit different. So in the first year module I use it as illustration, I wouldn't ask the students to look at it directly in seminars or to... but, I mean, some of its just the kind of convenient thing, that now Media History Digital Library is so accessible. If you're making PowerPoint slides there is this wealth of, like, really good quality visual material that you can illustrate a point with. So, like my lecture slides might lean quite heavily on including those kind of primary trade papers, primary print sources from a period to illustrate a point. And therefore, hopefully the students just become vaguely aware of, you know, primary sources. I mean the first year we do discuss it briefly because the module talks about history and what is history? What is a fact? What does a historian do with facts? So you... including them on the slides the students might start to be aware that there's a distinction here. In the same way that if you wander around a museum or something they'll use those primary materials to illustrate the storey that they're telling. But we don't have any assessments that... in fact, I tell the students not to, we talk about it but then I say "You're not allowed to" and they're not. Because they're not allowed to use web resources, because they'll just go straight to Wikipedia - that's the type of research they've done. And you have to explain, look, even a blog or something that, might look quite informative to them, you have to treat that as a primary resource, you have to think about why the person wrote it, what, you know, the sorts of questions you can't treat it as a secondary source whereas the books in the library written by an academic published by University Press, you can't trust it 100% but at the moment you kind of take it a bit more on face value that secondary source, and they haven't learned the skill. So, and then this this X(module name) module is where we introduce some of those questions of "how do you deal with this." Now they're looking at historic material there but hopefully they start to develop the skills to then... I think in the third year my colleague Y(person name) does a blog exercise and he lets them look at a wider variety of sources but hopefully they've got in their head now those questions about well, who wrote this, why did they write it, what's the audience for it. You know, what context was it presented in and how did that shape the..., what it on the face of it seems to say, so that they're thinking critically about it. Whereas in the first year they obviously they just accept everything on face value. Yeah, in this module, it's kind of partial. I mean, in the end, it's only, it's not a core part of the A(module name) module in some respects still that, you know, we've still got a lot of academic secondary texts reading, and a lot of the time is spent watching and analysing films and thinking about the concepts and ideas that come up. Yeah, I mean I think it's notable for our dissertation module, it's still pretty rare that students take on a project that would require significant primary research which is, I think, a shame, I think there would be, you know, it would be nice to see a proportion of students saying Hey that project on the film module, X(module name), was really interesting, I'd like to do more of that on an extended project. But that isn't really the case so far I haven't experienced many students doing it, so while they've had some experience of it there's definitely scope for more of it. I know history have a more kind of strict requirement that students engage with primary materials for their dissertation module. But Film's so varied it's hard for us to. We can't introduce that as a requirement. And obviously...well the new ethics rules, I don't know, yeah, you may have talked to other people that the new ethics process further discourages you doing that. And obviously another primary source is doing interviews. Is that kind of part of your project as well or do you count interview, conducting new interviews as primary, or is that slightly different from what you're looking at?

Interviewer

It is slightly different. But, yeah, so, yeah, it could just be talking about... it could be one of the challenges again, it could be...

Respondent

You know, it's another form of primary research is to go out and conduct interviews. It's not that relevant for my research because it's an old, it's a historic subject and there's not that many people to talk to but... So there's a very different methodology from what I normally used to use archival material but also now the ethics process does not favour taking that approach and certainly doesn't favour students taking that approach it's, it's a lot of, you know, bureaucracy, administration, which is again I understand there's good reasons to protect the students and to protect the subjects. But on the other hand, it means most students will back away from doing that type of dissertation. So the dissertation they tend to all congregate around more traditional methodologies, even though we've taught them more during the course of their degree.

Interviewer

Okay. Are you the only person teaching on this on this course or do you have someone else? I'm just going back to the one that your...

Respondent

Yes the A(module name) one has always just been mine, I take all the teaching. B(module name) I do most of it, of the first year module. Y(person name), gives some of the lectures, but otherwise I take all the seminars and give all the other lectures and deal with assessments. So, yeah, A(module name) and B(module name) first year module are very much mine, whereas the X(module name) module is more Y’s(person name). I mean Y(person name), I do some of the lectures, I guess we do it but he designed it so I haven't, you know, I'll make occasional suggestions, but it's not had a wholesale redesign with my input or anything like that. But then it does... I don't think it needs... I think it's good to have that one project there that's very clearly focused on primary material. And the students usually get a lot out of it, I think.

Interviewer

Right, moving to the next section in terms of finding primary sources. So returning to thinking about the undergraduate teaching in general, how do you, how did you find the primary sources that you included in this course?

Respondent

As in like, just practical, how did...?

Interviewer

Yes

Respondent

Yeah. Um, well as I say, so the objects like those cells is off website, you know, eBay or equivalent kind of websites and so on. The kind of print material, well I mean most of it's electronic now. So the Media. History Digital Library's incredibly useful. And obviously if you're dealing with computer graphics journals that for computer science students would count as a normal academic journal, for us that counts as a primary resource, so we have access to that inadvertently in a sense through being part of an organisation that has computer science students. Yes. So primarily there's either the Media History Digital Library or the equivalent commercial ones, PROQUEST has some that I've used in the past.

Interviewer

Would you use, I don't know, support from a library staff to identify where a particular, I don't know, great pouffe(?) journal article would be or just Google it or find it from somewhere else?

Respondent

Yeah, I know, it would be my independent....No we've not really asked the library to do it directly. I mean obviously some, like Library of Congress or something like that, has a lot of material like a lot of museums and so on but that would probably come up by a Google search and or just through my own research process. I'm teaching my research so I've done that. Well I might have used librarian assistance if I was conducting research myself. And then when you're teaching you, you incorporate that material that you already found. But in terms of... for teaching I wouldn't have gone to the library and say oh I need, I need an example of x. And particularly, no, in the way that you would if you said okay. Yeah, a number of the articles I, you know, someone else gives you one on a PDF or you know you've kind of come by it by whatever means. Let's see here, if you want to put it on the reading list you go to the library and say, I need this and they'll go to the British Library and get the authorised scan of it and that. So that process is there for secondary material. Again I don't... if there is a process for doing that for primary material I'm not aware of it.

Interviewer

Okay, and do you keep a collection, well, digital or physical collection of sources that you use for teaching so your own private one? Apart from the one that you brought clearly to this meeting...

Respondent

Yeah yeah I mean that's, yeah, if we've had this in my office you'd see there's a big pile of... that stuff's for Admissions. So a big pile of film cans and film projectors in my office now, and those cells. In terms of the kind of digitised versions of primary trade press, yeah I mean, I mean I keep...you have slides that you've put images into, and most of them they're out of copyright and so on and all that and I guess for educational purposes you don't...I get nervous now I'm telling....!

Interviewer

For teaching…

Respondent

For teaching is that okay do you think?! It's not, we're talking about it directly so hopefully it's not fringing any copyright. I mean some, you know, trade paper from 1920 or something you feel like it's...you don't..., it's not going in a publication and it's not all of those things. So they're on the slides and then yeah I would keep an archive, but again it tends to be driven by my research so you would have conducted a thorough search in order to write an article or write a book. And then when you're doing a lecture you think oh I remember there was a really good image in that thing and take that to use on a slide, or something like that. Yeah, so an informal archive which is the say the USB stick. I mean I copy on the OneDrive in case my USB stick dies, it's not like a formal archive that's catalogued or anything, I know it's by 'week' so I know the sort of material on.

Interviewer

And do you face any challenges in terms of finding the appropriate source to use?

Respondent

I suppose I mean I we don't, it's not normally "I want this very specific thing", you're just looking for an example of a category. So, you might it might take you a while to find something. But generally, I'm not. You know I can imagine say an archaeologist wants something from, you know, I don't know a skull from each individual period or something like that where it has to be very specific. Like these animated cells I brought (at all these things out they,)? the only criteria is how expensive is it really to buy, given I'm going to pay for it myself! So, Um, no, not, not really, I wouldn't normally be looking for "I need this very specific thing" and it's hard to find it's more like, I need an example of...

Interviewer

So I would look say for the cheapest one which could be open access side of it.

Respondent

Yeah,

Interviewer

Or they will licence or I might find something else!

Respondent

Yeah! Yeah, you kind of you teach what you can find rather than try to find what you need to teach.

Interviewer

And, and how do your students find and access primary sources?

Respondent

I mean, primarily through those digital sources, I think. Yeah, if they use them at all it would be through, through DelphiS if they're searching and they might find things that counts, and all that, unless there's databases obviously there's tonnes of different databases we have access to. But all through Media History Digital Library and things, but mostly I think they would find it because we give it to them. The project on the X(module name) module, we tell them specifically and increasingly we just say "go to Media History Digital Library because it's kind of...it's so much there, there is lots of great material there and it's straightforward for them because the good students will go out and make more effort. I think Y’s (person name) backed off. He used to tell them to do a project about their local cinema and encourage them when they were home a Christmas to go to a local library and engage with them and find, or local museum, and engage with that material, and you know one or two students a year might do that, do a really great piece and really engage with it but the majority didn't, and often it made their work much worse, whereas ... there's a levelling process if everyone goes to Media History Digital Library they.... The practical physical effort of doing the work is not there and therefore you do get them to think about the primary material. Whereas if they never make even that first step there's the danger they... yeah, there's kind of a few students who've made all the effort. I mean it was the same, we have the microfilm here for some of the British journals here in the library. But what you found was a small number of the students made the effort, the majority didn't, and therefore they just, they didn't even, they didn't make that step at all. Yeah…

Interviewer

So this actually links with the next one. Do you specify sources which students must use or do you expect them to locate the source and select the sources themselves? So you kind of ...little bit…

Respondent

Yeah we would we would tend to suggest them. I mean for the A(module name) module it's a bit more varied because it depends what they're doing. On here (looking at paper he's brought) it, it kind of says, you know, kind of description here of: 'Conduct research'; 'This is what suitable sources might be' and then a list of places, you know, financial filings with the stock exchange, things like that that would count as primary material. So it kind of...they're pushed towards it here.

Interviewer

But at the same time you don't give them a direct link. It suggests to them to use a link.

Respondent

Yeah, we don't give them... Again, I believe, colleagues in history do this Gobbit thing where they give them a very specific piece, and all the students, you know like, you know, have to analyse the same text or something. We don't currently do that I mean it's... I personally would find that a bit too limiting because you, you're gonna have to read 30 versions of exactly the same interpretation. And the students haven't really done the main thing which is fine, you know it's that search it's... If you're going to engage them it's their sense of discovery is really what you want. Of course the skills to be able to deal with it once you found it, are important and get taught slightly differently and we work on that in the classroom. So in seminars, we might I might take examples that I've had printed out and we'll analyse those examples. So in the seminar teaching you might do that but for the assessments that kind of discovery of the material I think is really important to get them to recognise the difference between primary and secondary and becoming a researcher in their own right.

Interviewer

And do you face any challenges relating to student ability to access a particular source?

Respondent

You mean in terms of disabilities or something like that or...

Interviewee

No it could just be... Do they have the right, the appropriate rights to, you know, I'm thinking generally, it could be anything. Because you kind of direct them to the place where they can find the source, Right?

Respondent

Yeah.

Interviewer

And then, and then it's just gonna... instead of... So sometimes what I think happens from some of the colleagues, they give a specific link because they know that the students would definitely be able to access it right, because they've tested it?

Respondent

Yeah. I'm not, I'm not sure there's any practical one. I mean I think there's that conceptual one of they, like, oh let's do that with a digital one so they don't really understand and you know they don't necessarily understand what they're looking at. I mean like a good practical example is, especially recently in the footnotes for the X(module name) one, what you get is this huge URL which is the URL of where a PDF was, which isn't really..., so that's the access method. So, the differentiation between what is the access method and what is the resource you're looking at, you don't normally when you put a footnote for a book, you say, you know, author, date, publisher. You don't tell me you found it in the Hartley library. But with these sources they tell me they found it through, you know, Google Books or they found it through media and they've got the whole archive.org huge URL for every footnote. Which indicates they don't really....what I needed to know with its Film Daily from November 1922 and page 15, which is that the information about what is the source you're looking at not a URL which may contain lots of kind of context sensitive stuff about what searches they've conducted and so on. I don't think that it's not a practical issue it's that conceptual issue. What is it that I'm looking at, especially in a digital domain where everything looks the same. They don't recognise. And I guess they probably rarely go and look at archive material but obviously there's this is kind of that X? Okay, if I'm looking at something from a special collection where you have to put the box number and those things, they just don't... they haven't got to the stage of understanding, being able to do that, but especially that URLs kind of currently a big bug bear because it's a real...it's revealing that they just, they haven't really grasped what they're looking at. Because as I say they're telling you what the access method was not what the material they were looking at was. So that's quite a big leap that we have to still sort of try to figure out. I think it's getting worse because of the...so the digital makes it more accessible, they no longer have to... they used to have a problem with that they didn't know where to go in the library, they didn't know how to operate the microfiche or microfilm machine, and it is you know those things are a bit cumbersome, they take a bit of getting used to. And some of the digital search engines take a bit of getting used to but it's more now the conceptual issue of well, 'What is it I'm looking at here?'

Interviewer

That's actually really interesting and clear way to explain it. So I'm just moving... conscious of timing.

Respondent

Yeah

Interviewer

I'm moving to... this is literally the last part of it and it's about working with primary sources.

Respondent

Yeah.

Interviewer

And so the question would be actually in terms of engagement with primary sources. So, how do the ways in which you teach with primary sources relate to the goals for students learning in the film discipline?

Respondent

Sorry?

Interviewer

How do you, in the way that you teach with primary sources is connected to the goals of students understanding?

Respondent

Okay.

Interviewer

Or learning Film Studies?

Respondent

I mean I guess it's just, it's a form of evidence so that would be the thing I'm trying to get them to recognise. They need to support everything they say with evidence. Now, the evidence they're most familiar with is a film itself so they'll go well, "This character is self-obsessed" or something "and we can see this in this scene because it's shown in a particular way they behave in a particular way" so that's one form of evidence they're very comfortable with. The second form of evidence is well, some academic has written a book that says, Ben Hur was released in 1955 so that's that form of evidence. Trying to get them to recognise that that primary source is a different form of evidence but that it requires some different questions, you can't... whereas you probably going to trust that secondary source that's been well researched itself because you look at its footnotes and it's got prime sources. Now you have to do a bit more interrogation because if a newspaper says something... And that's obviously that's a big issue for the students conceptually to recognise way beyond just the discipline is, you can't trust the conservatives to publish stuff on Twitter valuably you know that, can you trust Donald Trump and what he says, you have to ask these questions but that applies to these historical sources just as much as that primary source you can't trust in the same way. But it is a different form of evidence that may be the only form of evidence you have to support some types of argument. So I guess in my teaching... it's... okay if I've said something they shouldn't trust me, trust the fact that I've been able to provide a ?? or some source from a primary material or even the cell animation the object itself provides verification that what I'm saying is true. Why trust me you know why trust me, as a lecturer, you hopefully they do a bit, but it's more important that they always ask for a piece of evidence and they always provide a piece of evidence to support - any statement should come with some evidence to support it. So that would be like that's why I would include it in the classes to say "Don't trust me." You know this source I'm interpreting it of course I'm selecting it from all the choices available but nevertheless it provides a more concrete guarantee that what I'm saying is valid. And that they... obviously that just comes down to basic academic skills of footnoting and so on, that everything you say should have some form of evidence and this is a different form of evidence and maybe in some respects is the most important one because all the secondary sources are relying, you know, all your good secondary sources actually I've just done all the hard work of using those. And so I always would try and give an example in a class.

Interviewer

So do you then teach your students what is a primary source?

Respondent

Yeah, we talk about it. So I was talking about it last week for the X (module name). We talk about it on the first year module, we talk about history and historiography although it's not a history degree, you're teaching film history it's good for them to think about, you know, how do we think about history whereas previously they've just been told, you know either history is a bunch of facts which you can learn or that you just accept what your history teacher told you at GCSE. Now we're saying well we think about the process of writing history. So we talk about it a little bit there. I think that's quite a big conceptual leap for them in the first year. In the second year on the X(module name) module, then yeah I had precisely that conversation. I said "What's a primary source, what's was a secondary source." And they sort of get it but they sort of don't it. Your email came through the same week we were talking about it. The description you had of what the definition of what a primary sources was quite... it was nicely worded because they kind of they sort of know there's a difference but they also can't quite express it directly so definitely in that second year module we discuss it and get them to think directly about that.

Interviewer

And do you think it's important for your students to develop information literacy and civic engagement through the work they're doing with primary source?

Respondent

Yeah, well I made a reference there, so obviously it's in the news this morning that the conservatives are changing their Twitter account and you think these, you know, asking questions about Who wrote something, Why they wrote it, What's their motivation, Who's the audience for it, What evidence are they providing to support the things they're saying. Are they providing ? primary sources for this. Clearly, very important things. Perhaps in some respects, the most important reason really why you teach this stuff is, you know, it's good...the students love film they like understanding the history of it. It helps them understand what's happening in the film industry today, but it definitely has that much bigger point of, you know, who gets to construct history, you know, obviously we haven't talked about it but on the X(module name) module we introduced more kind of female filmmakers and attempted to, you know, talk about the fact that female filmmakers were very important in that period but mostly been written out of the history for a variety of reasons. So the idea that this history of great men actually was a particular version of this history rather than the absolute truth, and get them to think about how their idea of what the past is shaping the present and those kind of questions become yeah definitely quite important. So it's always what's underlying that discussion is this has much bigger implications for the way you engage with the world. You're being told, you know, other people are telling you particular versions of history and making you, you know, telling you you should behave in different ways based on that history. If you have access to write your own history it's going to do the research to check that stuff. I mean that's why this Twitter thing's most disturbing because they're claiming it was saying...Have you seen? They were saying...So they renamed one of the conservative Twitter accounts: 'UK fact checker' or something so they claimed their Twitter account was providing primary evidence checking when in fact it was part of their campaigning machine! So they were misrepresenting it as independent primary research when in fact it wasn't at all. And you think that's super, you know, very disturbing and you need the students to have the skills to be able to go and not rely on someone else to fact check stuff to go and fact check stuff themselves and they learn that skill and to think critically about what's convincing evidence through this process is definitely an underlying desire, although we would obviously avoid making it overtly political within classes in order to get students to engage and not to take our view but to go out and develop their own.

Interviewer

Okay, so I'm just changing the format before wrapping up. So you talked a little bit about students engaging with the primary sources through the digital media. And you talked about having samples of how it was actually created before in terms of animation. Are there any additional formats? I'm thinking about printed edition, or again a document in an archive which I do understand might not be possible in this case. So, is there any other format that is not born digital now for the newest version, and in any case the screening of the film?

Respondent

I mean it would be good to do more of that... we don't really engage with Special Collections here or elsewhere. I mean Exeter has the Bill Douglas museum for example which is big early cinema collection if you're familiar with that? So like a field trip to an archive or something like that is something in theory would be very valuable but in practice we don't currently do it no, because I think just the practical limitations of that don't exist, we don't, we don't have a film archive, you know, we don't have that type of archive currently. I mean archive collections here I'm relatively new so I haven't explored everything that's in the Hartley library, there may be things we could use but most of the things that get publicised don't immediately strike me as relevant for our subject, so it would probably mean, trying to arrange a trip to the BFI in London or to Exeter would probably be the ways in which we could incorporate it, but the practical limitations, or we start... we get a budget and start purchasing things for that purpose but again we you know we discussed the financial and bureaucratic limitations of that! If your project means that that becomes a, you know, something people would start considering more then that would obviously great. At the moment is quite small scale. As I say I've got a pile of films and projectors in my office which I'm adding to and I've got a few people sending me stuff. So we're building up our own you know random archive (!) that that might be used in future.

Interviewer

So do your students use any digital tools to examine, interact, or present the sources? So I'm thinking about, you know, Google Docs website, blogs, or any sort of...

Respondent

Not really. I mean, for the academic poster they need to use some form of software, I mean I give them a PowerPoint template. And some of them have been more creative and used kind of Photoshop and things like that in order to create the academic posters and they might incorporate things. For the research project here it's probably pretty basic. If they had found an article on one of those digital archive cell, they might put the page image in as an image in a Word doc - that's not very sophisticated digital manipulation. Nothing more advanced than that. I mean we... there's sort of always a temptation to do more video essays within film, that's becoming increasingly something which would be treating film as a primary resource in one way, but again that's sort of, that's not really happening at the moment.

Interviewer

Is there any particular reason, because you said that could be even useful in terms of we mentioned it useful for the students and I'm assuming, in terms of the pedagogical...

Respondent

Yeah,

Interviewer

…part of the course, because then they're not only cited by the producing(?) also something, right?

Respondent

I think that's... it's assessing it... would be..., I mean, there's two things, number one is what's it teaching them, is this, you know..., and then link to that is obviously assess, how do we assess something like that? What kind of criteria do you establish for giving out marks? If it's not part of the assessment, students won't really do it it's too much effort, and it's, you know, they wouldn't do it very much. If it is an assessment and what criteria would we use, how do you determine what's a good use of this material and a bad use of this material? How do you incorporate the kind of other skills that we expect. So it's not something we currently do very... and I suspect it's also because it's not part of any of our research methods, so at the moment what we do is teach what we know very well because it's part of how we produce our research and none of the Southampton researchers conduct that type of research in which you reuse material. I guess people at Winchester might well. Their research methods may be more practice based and incorporate more creative ways of using it. We're kind of researchers who write books and so therefore that's the type of skills we're comfortable with and comfortable with teaching the students and then knowing how to assess it, and knowing what's a good example.

Interviewer

You mentioned the poster creation for the students in terms of using different methodology and tools. What do you think would be, or is, the challenge one approaching making the poster, in terms of the format or could be software or anything else?

Respondent

Um, yeah I mean they're not necessarily familiar with the software. So that, I mean it's clear that some students are quite creative and they do know how to use Photoshop and Illustrator. They have access to that stuff from the library, but it's not necessarily.... because it's not a very common assessment, they won't you know... If every module had an assessment they would...And in Year one we'd say "you need to go to the library and take the Adobe training courses that they offer, or do the online training courses and things", then it would be into it, but because it's the first time they've encountered that kind of visual thing, wide range of students who are, you know, they just text based and haven't really done any creative work versus students who have come to it and are quite creative, often they have done art and graphic design at school and so on.

Yeah, and then equally... It's not highly weighted on the assessment criteria because some of them, they haven't developed that actual(?) idea for what's ??(particularly?) attractive. I mean they do learn that through our analysis in class but they still can be quite naive about what looks good, what's, you know, What is it that makes an advert look attractive, What makes a poster eye-catching or, you know, it's clear when you get them, they don't necessarily... they haven't developed that literacy. Which is good, so that's why it's right to do it because it teaches them to think about when they see a poster on the street, they might think again now having designed one. What was involved in it.

But um, yeah they probably don't have the skills. I think in this case the university as a whole does provide some training and we provide the software- it's available on the student desktops. If they've got their own laptop then they don't but they can log in, via the VDI thing or they can use one of the computer room computers will have that Adobe software. So it's available but they don't necessarily take that up because it's not... Again, I can imagine students that ???miss out? It's fully incorporated into the teaching whereas, it's sort of something new for them on this module.

Interviewer

Thank you. In terms of citation because you mentioned citing primary sources and I'm looking... Yeah, I have this and another two quick questions. So in terms of citing different primary sources. So if there is a book or a particular chapter it is quite straightforward in terms of citation. What about when you actually have films or any other media, how would you reference or cite them?

Respondent

Well for films that's reasonably established that they're expected normally to put director and year of production. They might be asked for the country or the production company if those are relevant to the types of arguments they're making, and they're asked to give a filmography separate from their bibliography.

Any other sources... Well it's primarily ??? material so it's just like a newspaper so you just have to teach them. Like I was saying about...They often cite the access method not what the resource is, which shows a gap. Generally we try and say "well look at your secondary sources, like, I mean, on the X(module name) module we'll say "look (at) Y’s (name) book, here's my book... We do this, you know, they feel that engagement of "oh this is what C(person name) and Y(person name) do in their research", it kind of gives them a practical example. So take a book, look at the footnotes and you can see how you've referred to The Times or Motion Picture News. They don't have a volume and issue number but they do have a date of publication. They have a page number, you know, that's all you really need is the title the date of publication the page number, and that should be sufficient for someone to be able to find that source again which is the point. Yeah, because we're not dealing with those archival materials we don't have that problem about box numbers and things that you might have with a special collection, and if it's a object we don't... that's just not a factor at the moment. It's an interesting question how can other people do? Well I guess archaeology ??a very developed way of dealing with on stuff I would assume, but, yeah....

Interviewer

Okay. Like last question while I'm wrapping up. Is there any advice that you would give to a colleague who's just starting teaching with primary sources?

Respondent

I don't know! I'd have to think about it! I guess the main thing is to let the students have ownership of that particular part because if there's any point to it, it's that they grasp a sense of ownership and a sense of them becoming researchers. Otherwise, you know, that kind of critical thinking is, as we said, that kind of ?? locations for their social development much more generally, that sense of ownership is crucial otherwise there's not much point. If it's just like... there's no point using it just to get across some basic point that you could teach from a textbook quite easily. The point is to develop their different engagement with this. So I would say getting that self-ownership from the students was vital because otherwise you might as well just tell them. There's no point setting up a little treasure hunt for them just to find out some standard piece of factual information. You need to set up the treasure hunt because that search is the valuable bit.

Interviewer

Thank you, and look to the future, this is the last question, what challenges or opportunity do you think you will encounter teaching undergraduates with primary sources?

Respondent

I think that digital thing that we discussed already it's probably the primary one. Is that... it's obviously... it's been changing even in the time that ????? I've been teaching that module for much longer. I think it's that the students are just clearly not used to material??? the material. They engage with everything digitally. So teaching them, "But that wasn't the way the world was", and then you know, that it's not just limitations in software that affected the way things developed and there was, you know, material technological aspects which shaped the way things developed. They don't, they're not used to thinking that way anymore, whereas you may be were, in the past if you grew up with analogue technologies and print material and things like that. You've understood everybody, even if you didn't read newspapers you understood what newspapers were. Whereas now everything's on your phone, Twitter, academic journal article, scan of something from 1920, are all in the same place in a PDF in the same format, kind of, it's like "How do you distinguish the stuff?", that is a big conceptual challenge that I think I'm still realising because you've been forced...I was forced to go and find films on film in the basement but they've scanned all of those so those are all on their online streaming service which is hugely accessible and brilliant in one sense but it again means you don't get that concept you had. So trying to figure out how to explain that is difficult. You know, bringing actual objects into classroom maybe is one way to do that. But there's....I'd definitely be interested in how other people deal with that as well.

Interviewer

Okay, thank you so much for your time.

Respondent

You're welcome!

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